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CAPTAIN BRITAIN

Dipped in magic, clothed in science, Captain Britain has been empowered by Merlin to save an unsuspecting world from the powers of darkness!

MERLIN

From the moment he turned Brian Braddock into Captain Britain he has masterminded every plot, every moment of his life. But has he gone too far now?

OTHERWORLD

Merlin's dimension where he and Roma observe all that goes on throughout the omniverse

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X-MEN



A R C H I V E S



FEATURING **CAPTAIN
BRITAIN**

DOUBLE
SIZED
ISSUE

THE GENESIS OF A HERO

CAPTAIN BRITAIN

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FOOLSMATE

from *The Mighty World of Marvel*: Issue 11 (April 1984)

by Alan Moore and Alan Davis.
Letters by Steve Craddock. Colors by Andy Seddon

PAGE 15

ENDGAME

from *The Mighty World of Marvel*: Issue 12 (May 1984)

by Alan Moore and Alan Davis.
Letters by Steve Craddock. Colors by Andy Seddon

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A FUNERAL ON OTHERWORLD

from *The Mighty World of Marvel*: Issue 13 (June 1984)

by Alan Moore and Alan Davis.
Letters by Steve Craddock. Colors by Clara Mulvaney

The Mighty World of Marvel
Issue 13
alternate cover art by
Steve Dillon



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Editor-in-Chief
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Front Cover by Alan Davis



THERE IS NOTHING GRACEFUL IN THE WAY IT MOVES.

IT RUNS LIKE A RETARDED CHILD... A FLAILING ENGINE OF UNHINDERED FORCE, NOT DESIGNED TO MEET HUMAN STANDARDS OF POISE AND BEAUTY.



BUT IT IS VERY FAST...

...AND VERY STRONG.



IT IS A BEAST OF SINGULAR PURPOSE.

ITS PURPOSE IS TO FIND. ITS PURPOSE IS TO FOLLOW.



AND TO CATCH.



AND TO KILL.



REALLY, IT DOESN'T CARE WHAT IT LOOKS LIKE.

CAPTAIN BRITAIN

FOOLSMATE

CO-CREATORS-
ALAN MOORE
G'ALAN DAVIS
LETTERER-
S. CRADDOCK
EDITOR-
TIM HAMPSON



ELSEWHERE, A CROOKED GOD
REVIEWS HIS PARADISE OF RUINS.
HE FEELS SO ANGRY THAT HE
WANTS TO GO TO SLEEP.



BUT, SEEING THE
HUMOUR OF THE
SITUATION, HE
WEEPS INSTEAD.



HE IS LONELY, BUT HE
IS ALSO GOD...



... AND HE MAKES
FRIENDS EASILY.

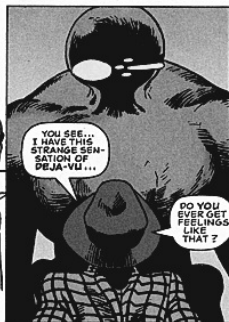


HELLO, I'M
JASPERS. JIM
JASPERS.

MAD JIM JASPERS,
ACTUALLY, YOU CAN
CALL ME "MAD".
HA HA HA HA HA HA!

I MADE YOU.





ITS CREATOR HAD BEEN A MAN NAMED JASPERS. A MAN VERY LIKE THIS MAN.



HE HAD CREATED IT TO DESTROY EVERY SUPERBEING IN ITS CONTINUUM...

...EXCEPT JASPERS HIMSELF.

IT HAD ALWAYS FOUND THAT VAGUELY FRUSTRATING, AN IRRITATION DEEP WITHIN ITS CHILD-ENCRUSTED CORTEX.

WELL? I'M WAITING FOR AN ANSWER!

IT HAD WANTED TO KILL JASPERS. BUT ITS PROGRAMMING SAID NO.

OF COURSE, THAT JASPERS WAS DEAD. THIS WAS A DIFFERENT JASPERS...

OH, HONESTLY...

AN ENZYME DRIBBLES.

A SINE-WAVE OSCILLATES.

IT CONSIDERS.

FOREIGNERS! I ASK YOU...

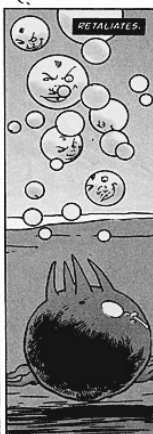
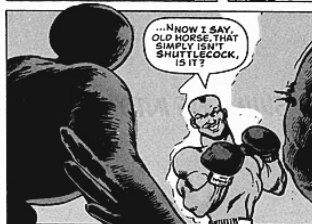
OH, HELLO, WHAT'S THIS HE'S DOING?

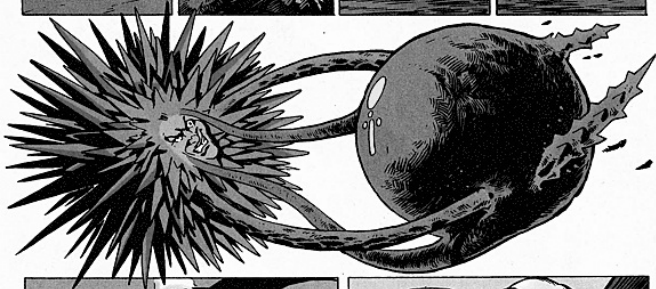
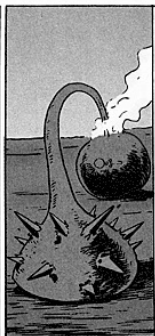
SHAKE HANDS? YOU WANT SHAKE HANDS GREAT WHITE GOD FROM OVER WATER?

HMM?

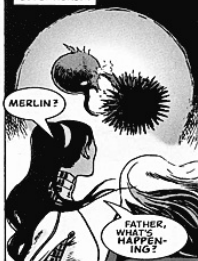
UU
AAA
RRR







ELSEWHERE...



THE GAME'S DISINTEGRATING!

BUT THE MULTIVERSE DEPENDS UPON THE GAME! THAT'S WHAT YOU SAID...



IS THIS THE END, FATHER?

YOU'VE LOST, HAVEN'T YOU?

WE'VE ALL LOST!



COVER GALLERY



© Captain Britain Art by Alan Davis



AMIDST THE FUSED AND SHIFT-
ING RUINS OF THE WORLD, THE
MONSTERS BATTLE.

THIS IS HOW
IT ENDS:



THE CHAMPION, COME TO
SAVE THE EARTH, LIES
FACE DOWN IN THE DIRT.
HIS FLAG IS RIPPED, AND
DYED WITH RUSTED
BLOOD.

BREATHING, BUT BARELY...



THE ASYLUM-GOD TRANSMO-
RPHIES INTO A METAL CLOUD.

THE CLOUD BECOMES A
HARP OF MOLTEN GLASS.

THE GLASS GROWS
FEATHERS, SPROUTS
TEETH, EXTENDS
LUMINOUS CLAWS...



...AND TRIES TO KILL THE
THING THAT CANNOT DIE.



THE
SPECTATORS
GAPE...



... OR HIDE THEIR
FACES.

STONE BECOMES WOOD,
BECOMES GAS, BECOMES
BUTTERFLIES. THIS PLACE
BECOMES THAT PLACE...

CAPTAIN BRITAIN

A black and white comic book illustration. Captain Britain, wearing his iconic winged helmet and a suit with a large 'B' on the chest, is shown in mid-flight. He is positioned above a large, dark, multi-limbed monster that has a glowing white eye. The monster is emerging from a pool of water or a dark, swirling mass. The background is dark with some vertical lines suggesting a structure or sky. The overall style is classic comic book art with bold lines and dramatic shading.

THIS IS HOW
IT ENDS:

END

CO-CREATORS-
ALAN MOORE
ALAN DAVIS
LETTERER-
S. CRADDOCK
EDITOR-
CHRIS GILL

SWITCH.



THEY ARE ON THE MOON.

IT EXTENDS ROOTS DEEP INTO THE GREY DUST, TO ACT AS GRAVITY ANCHORS. THE BLISTER ON ITS CHEST QUIESTS, SPOWING OUT LIQUID NITROGEN...

SWITCH.

THE OCEAN BED.

IT INCREASES THE PRESSURE WITHIN ITS BODY TO MATCH THAT OUTSIDE. IT GROWS AN EXTRA NERVOUS SYSTEM TO COPE WITH THE DATA-LOAD. QUILLS RIP ITS FLESH. IT ABSORBS THEM...



SWITCH.

THE SURFACE OF THE SUN.



IF IT HAD NOT RECENTLY ASSIMILATED A LARGE COMPUTER IT WOULD, PERHAPS, BE DEAD BY NOW. IT REFLECTS ON THIS AS IT ADJUSTS ITS MOLECULAR STRUCTURE.

SWITCH.



A RIVER OF TAR
IN A LANDSCAPE
OF CHROMIUM.

FACT+THE JASPERS-THING
CAN ALTER REALITY AT
WHIM++QUER++WHAT IF
THERE WERE NO REALITY
TO ALTER++

IT HAS PASSED THROUGH
SUCH A NON-PLACE RECENTLY.
ON THE WAY TO THIS WORLD
FROM ITS WORLD OF ORIGIN.
UN-SPACE...



SWITCH.

A PLAIN OF
FUSED AND
CRYPTIC
FLESH.

THE JASPERS-THING
BECOMES A MOTH-
FISH WITH WINGS LIKE
RAZORS. BUT IT DOES
NOT RELAX ITS GRIP.



IT PRIMES ITS OWN
WARP CIRCUITS. A
MUSCLE CONTRACTS.
A PROGRAM
COMMENCES...



SWITCH.

UN-SPACE.

WHERE THERE IS
NOTHING...



NOTHING
AT ALL.



THIS IS HOW
IT ENDS:

SWITCH.





EIGHT HUNDRED VOLTS, ALMOST THE LAST OF ITS STORED POWER RESOURCES...

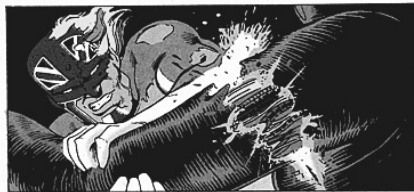


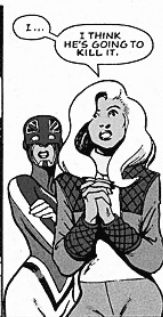
THE OTHER BEINGS RUN AWAY. IT WILL PURSUE AND DESTROY THEM LATER WHEN IT HAS RESTED...

★ BEGINS TO DRAW MINERALS FROM THE EARTH AROUND IT. IT NEEDS REPLENISHMENT...

NEEDS TIME.







"...THEN IT'S ALL UP TO YOU!"







AND SHE SCREAMS
AND SHE RIPS AND SHE
GOUGES AND SCREAMS,
AND THE BLACK STUFF,
THE FEAR, THE POISON
HATRED, IT ALL COMES
SCREECHING UP OUT
OF HER THROAT AT
ONCE...

STEEL FINGERS SINK-
ING THROUGH RANCID
PURPLE FLESH, SHE
GRASPS ITS SPINE
AND BEGINS TO PULL...

IT STARTS TO
SHRIEK...

...AND
GIVES UP.

SHE IS CRYING, SHE
IS HOWLING, EVERY
FOUL WORD, EVERY
CURSE SHE CAN
REMEMBER...

...AND FOR THE FIRST
TIME IN ITS EXISTENCE,
UNDERSTANDS THE
CONCEPTION OF
ANNIHILATION.





"THERE..."



"GIVE HER A NICE
BIG HUG, CAPTAIN.
MITHRAS KNOWS
THE GIRL DESER-
VES IT..."

"SHE SLEW THE
DRAGON. SHE
KILLED THE BIG
BAD WOLF..."

"DING DONG,
THE WIZARD
IS DEAD..."



"...AND THE
WIZARD?"



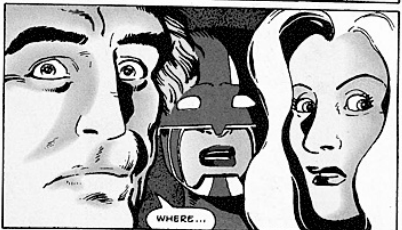
"WELL, IT LOOKS
LIKE THE WIZARD'S
DEAD, TOO..."



"IT'S ALL OVER..."

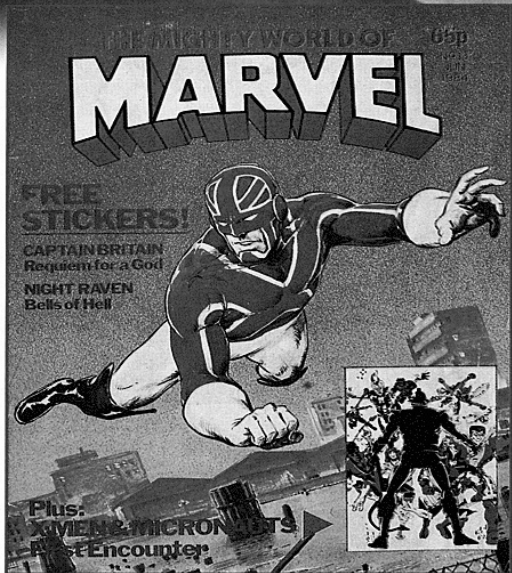


"... AT LEAST
FOR THE
MOMENT."





COVER GALLERY



● Captain Britain Art by Steve Dillon

EPILOGUE:

GATHERED
EMINENCES...

YOU KNOW WHY
YOU HAVE BEEN
CALLED HERE FROM
YOUR DIVERSE
WORLDS.

IT IS
A TIME OF
MOURNING
...

...AND
IT IS A TIME
OF GREAT
VICTORY.

THE TERROR
THAT THREATENED
ALL OUR WORLDS IS
DESTROYED, AND
THE OMNIVERSE
ENDURES.

ITS SAVIOURS
STAND BEFORE
YOU...

CAPTAIN
BRITAIN OF
EARTH 616
...

CAPTAIN
U.K. LATE OF
EARTH
235...

...AND
OPAL LUNA
SATURNINE OF
EARTH 9.

HONOUR
THEM, FOR
THEY ARE MOST
WORTHY.

THEIR
BATTLE WAS
LONG AND THEY
HAVE LOST MUCH
THAT WAS DEAR
TO THEM...

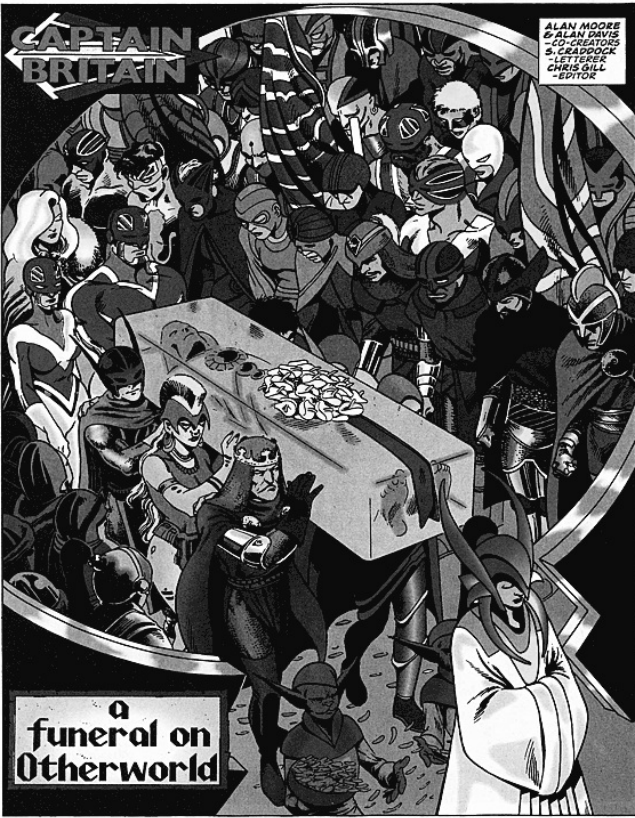
...AS
HAVE WE
ALL.

AT THE HEIGHT
OF THE CONFLICT, AT
THE THRESHOLD OF HIS
GREATEST SCHEME'S FRUITION,
MY FATHER'S LIFE FORCE
LEFT THE CLAY THAT
IT HAD GIRDED
ITSELF WITH.

MERLIN
IS DEAD.

LET
THE FUNERAL
COMMENCE.

CAPTAIN BRITAIN

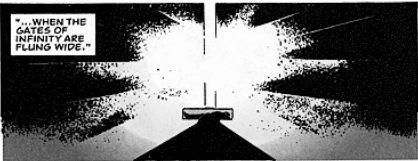


ALAN MOORE
& ALAN DAVIS
- CO-CREATORS
S. CRADDOCK
- LETTERER
CHRIS GILL
- EDITOR

a
funeral on
Otherworld



"LET HIS DESERTED
FLESH BE SET BE-
FORE THE PORTAL
PERILOUS."



"...WHEN THE
GATES OF
INFINITY ARE
FLUNG WIDE."



"GO, SOVEREIGN
OF THE
INNUMERABLE
SPHERES."

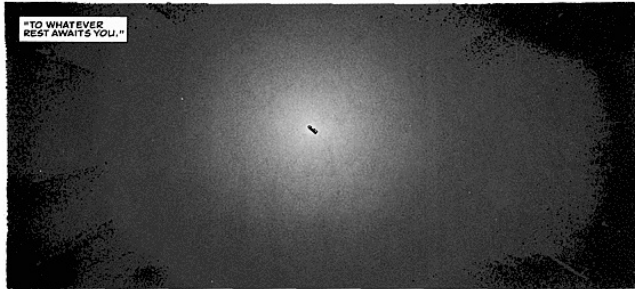


"THEN LET ALL THAT IS FRAIL AND
HUMAN GO HENCE FROM THAT
PLACE, LEST THEIR BREATH AND
REASON BE FORFEIT..."

"GO, FIRSTBORN
OF THE DEVIL..."



"GO, MY FATHER..."



"TO WHATEVER
REST AWAITS YOU."





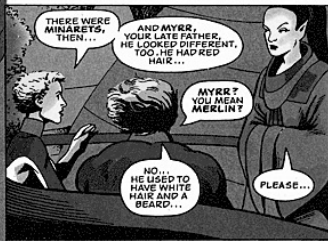
PLEASE
BE SEATED,
CAPTAIN.

THIS
MUST ALL BE
VERY STRANGE
TO YOU...



FOR BOTH OF
US, MY LADY.

THIS DOESN'T
RESEMBLE THE OTHER-
WORLD THAT I SAW WHEN
YOU GRANTED ME MY POWERS,
ALL THOSE YEARS AGO.



THERE WERE
MINARETS,
THEN...

AND MYRR,
YOUR LATE FATHER,
HE LOOKED DIFFERENT,
TOO. HE HAD RED
HAIR...

MYRR? YOU MEAN
MERLIN?

NO...
HE USED TO
HAVE WHITE
HAIR AND A
BEARD...

PLEASE...



SERVICE?
BUT I DIDN'T DO
ANYTHING...

MY FATHER, LIKE
HIS FATHER BEFORE
HIM, HAD MANY NAMES
AND MANY FACES. LET
HIS SECRETS DIE
WITH HIM.

IT IS YOU
AND THE DEBT
THAT WE OWE YOU
THAT I AM COME
TO DISCUSS.

WHAT
SERVICE DO
YOU CRAVE?



YOU DID,
YOU WERE THE
BAIT THAT LURED THE
CYBIOTE TO JASPERS.
I UNDERSTAND
THAT NOW.

IS THERE
NO GIFT YOU
DESIRE? NO KNOW-
LEDGE THAT
YOU SEEK?



MY
SISTER.

MY
SISTER AND
MY PLANET.

WHAT'S
HAPPENED
TO THEM?







BUT ENOUGH.

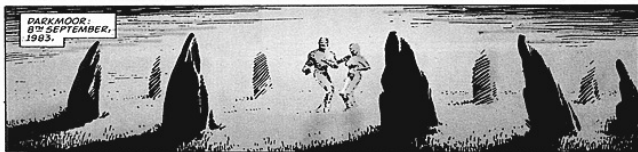
MY HAND GUIDES THE OMNIVERSE NOW. I HAVE MUCH TO DO.

YOUR TASK IS OVER. YOU ARE RELEASED FROM SERVITUDE. UNLIKE MY FATHER, I HAVE NO DESIRE TO SHAPE THE DESTINY OF MEN.



FARE-
WELL.

...AND MAY WHATEVER GODS THERE ARE THAT YET SURVIVE BLESS AND KEEP YOU BOTH.



DARKMOOR:
8TH SEPTEMBER,
1985.



WE'RE HOME.

JUST LIKE THAT.

UH... THAT IS, IT'S HOME FOR ME, BUT...



FOR ME ALSO. I HAVEN'T ANYWHERE ELSE TO GO.

I'VE GOT SOME THINKING TO DO, AND I NEED A PLACE TO DO IT.

GOODBYE, CAPTAIN BRITAIN. IT'S BEEN... FUN.



NEVER
THE END.

IN RETR BOY WAS

by Alan Davis

I drew the art reprinted in this and the previous six issues between 1981 and 1984. I haven't had occasion to study it since. Until now, that is: fourteen years later. It really doesn't seem that long ago. I still regard myself as an aspiring artist.

To any creator regularly producing new work, the future is more important than the past, so I had never given any thought to the direction my career has taken until I was asked to write the forward and afterword for this series of Captain Britain reprints.

Looking back with the 20/20 vision of hindsight, I realise how incredibly lucky I was to enter comics during a period in which storytelling took precedence over slick art and illustrative imagery. When I first approached Paul Neary (the editor at Marvel UK back then), I saw myself as a writer who could draw a little. I didn't regard myself as an artist. Visual storytelling was my greatest strength. In 1981, the ability to tell a story allowed me to survive huge artistic deficiencies. I would never have thrived in the current comics climate.

Initially I don't think anyone expected the Captain Britain strip to survive for more than a few issues; a year, at most. Paul had made it perfectly clear to all the creators that the small



budget he had struggled to win could be withdrawn at any time.

The fact that the strip did survive is a tribute to the dedication of everyone involved. We were all working for the love of the medium, not in pursuit of big bucks.

My lucky break was initiated by fanzine publishers Mike Conroy and Les Chester. They had more confidence in my ability than I did and after giving me endless encouragement, arranged my first meeting with Paul Neary.

Along with the opportunity to draw Captain Britain, Paul gave me a basic education in the



O S P E C T , I L U C K Y !

essentials of comic art, ranging from advice about paper, ink, brushes, etc, to a critique on finished pages. But he always gave me the latitude to make my own mistakes.

After just six stories Paul left Marvel UK but his influence on the strip continued. Partly as an unofficial advisor but primarily through his selection of creators.

Like an alchemist mixing unstable elements, Paul put us together, lit the blue touch paper and retired.

Dave Thorpe had a taste for political satire, allegory and Lewis Carroll imagery. This, combined with the Arthurian folklore established by Chris Claremont during Captain Britain's first incarnation (1976/77), created an exotic mix that took a further, dark twist when Alan Moore injected his own brand of bleak reality and Stephen King horror. I filled the more conservative role as traditional superhero artist with an occasional burst of whimsical absurdity.

We were each pulling in different thematic directions. Every script, every page of finished art, was accompanied by intense discussion and negotiation as ideas were swapped or spliced. It was great fun and resulted in the creation of a complex storyline and a large cast of supporting characters.

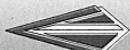
Bernie Jaye, who replaced Paul as editor, continued the uphill struggle to promote and defend the strip and encouraged us to explore avenues other editors would have denied. It is only now, after fourteen years in the comics

industry, that I realise how spoiled we were.

Despite having worked on numerous titles over the years, many people still associate me with Captain Britain more than any of the succession of writers and editors with whom I collaborated. This is due entirely to the fact that I have remained with the character from the first amateurish five-page black-and-white strip in Marvel Super Heroes Issue 377, through the subsequent improved and expanded strips published in an irregular assortment of Marvel UK magazines (culminating in fourteen issues of a Captain Britain title), to the full color grandeur of Excalibur for Marvel US.

I stayed with the strip because I loved to draw the menagerie of characters I was allowed to design, and I still do. Now that Marvel has paid me for drawing the covers to this series, I can safely say I would have drawn them for nothing. In retrospect it is possible to look back on random events and see the chain of circumstances that led to the present, to see how fortunate I was that Paul Neary could not have afforded to hire a better artist; that Paul had the ability and patience to teach me the basics of what has become my craft; that Dave Thorpe inspired British readers by imagining Jim Jaspers, the Crazy Gang, Saturnyne and her Omniversal bureaucracy; that Bernie Jaye protected and encouraged us to be different; that Alan Moore and I enjoyed a partnership that resulted in three years of chaotic innovation.

Boy, was I lucky! ●



MARVEL UK

CAPTAIN BRITAIN STRIPOLGY

Brian Braddock first appeared as Captain Britain in:

Captain Britain Vol 1 Issue 1 (October 1976) — Issue 39 (July 1977)

Colour weekly strip until Issue 24, when it went black-and-white for remainder of its run
Super Spider-Man and Captain Britain Issue 231 (July 1977) — Issue 253 (December 1977)

Black-and-white weekly strip

Hulk Comic Issue 1 (March 1979) — Issue 63 (May 1980)

Black-and-white weekly strip, entitled and starring *The Black Knight*
Marvel Super Heroes Issue 377 (September 1981) — Issue 388 (August 1982)

Black-and-white monthly strip

The Daredevils Issue 1 (January 1983) — Issue 11 (November 1983)

Black-and-white monthly strip

The Mighty World of Marvel Issue 7 (December 1983) — Issue 16 (September 1984)

Black-and-white monthly strip

Captain Britain Vol 2 Issue 1 (January 1985) — Issue 14 (February 1986)

Black-and-white monthly strip

